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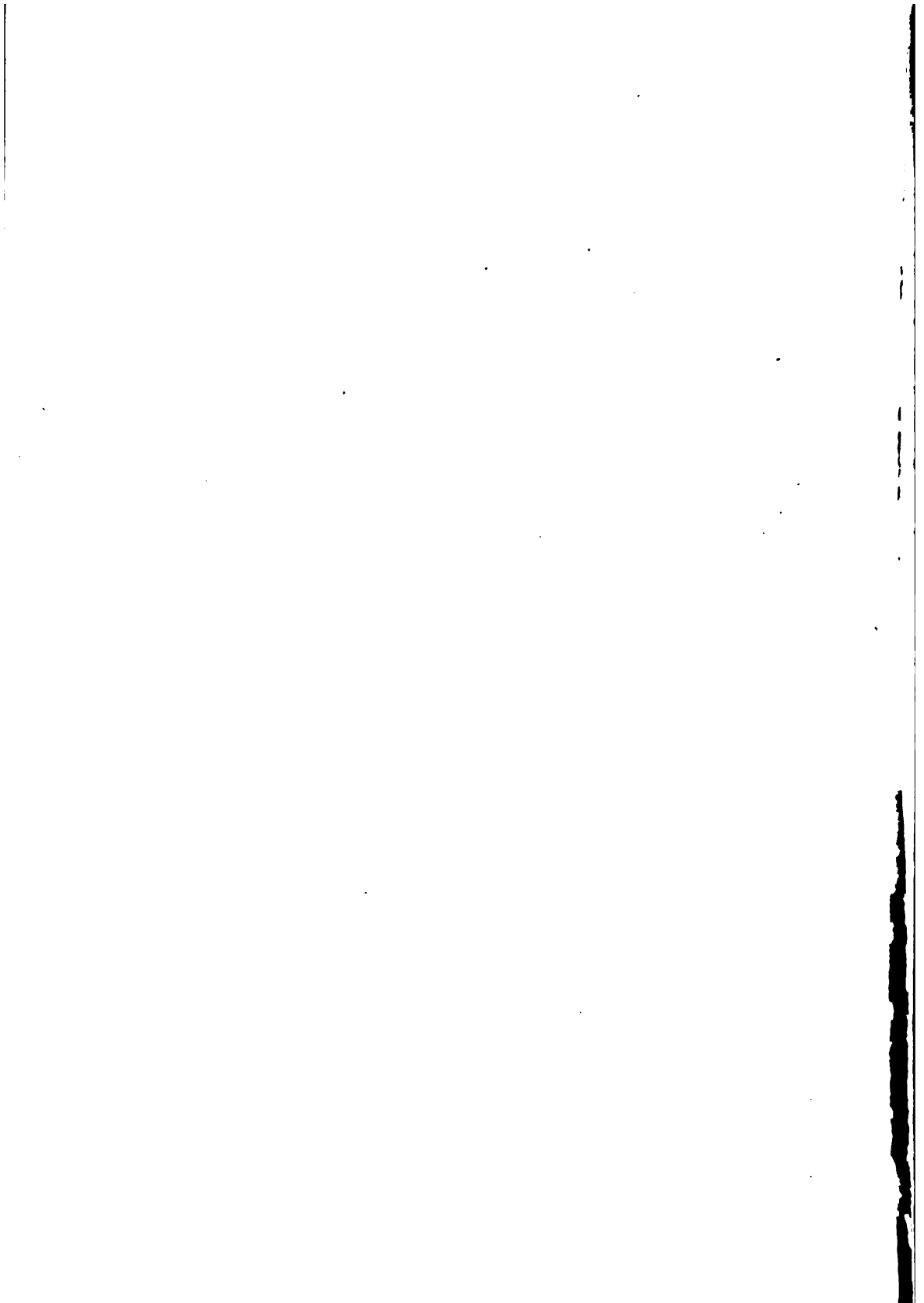
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PART I  
BOOKS  
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ART AND LITERARY TREASURES

COLLECTED BY THE LATE

PETER MARIE

AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH  
NEW YORK



CHITRA K. BHATTACHARYA

SEKHAR K. SETHI

**ON VIEW AT THE AMERICAN ART  
GALLERIES, FROM SATURDAY, MARCH  
28TH, UNTIL THE MORNING OF THE  
DAY OF SALE, INCLUSIVE**

**SALE ON THE AFTERNOONS OF APRIL  
3D, 4TH, 6TH, 7TH AND 8TH, AND ON  
THE EVENINGS OF APRIL 6TH, 7TH AND  
8TH AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH**



**CATALOGUE**  
**OF THE**  
**ART AND LITERARY**  
**TREASURES**

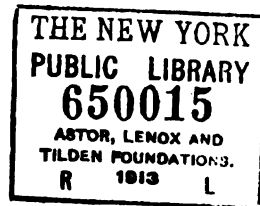
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**PETER MARIÉ**

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**H. THIERIOT, EXECUTORS**

**THE SALE WILL BE CONDUCTED BY THOMAS E. KIRBY OF THE**  
**AMERICAN ART ASSOCIATION, MANAGERS**  
**NEW YORK**

1903

*T. Kirby*



Press of J. J. Little & Co., Astor Place, New York

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1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

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MANAGERS.

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# CATALOGUE

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Unique copy, extra-illustrated by the insertion of 25 plates, some on India paper, and an autograph letter of Guizot.

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No. 15 of 25 Japan paper copies. Unique copy, illustrated by 100 amusing original pen and water color drawings by Henry Somm.

3. ——— La Question Romaine. 8vo, half brown morocco. Bruxelles, 1859.

4. ADELINE'S ART DICTIONARY. Nearly 2,000 illustrations. 12mo, cloth. New York, 1891.

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- 5 50 8. ——— Roi de Camargue. *Illustrations by George Roux.* 8vo, half brown morocco, gilt top, uncut. Paris, 1890.
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- 2 1/2 10. **ALLIBONE (S. A.).** Critical Dictionary of English Literature and British and American Authors. 5 vols., royal 8vo, half morocco, gilt top, uncut edges. Philadelphia, 1891.  
Includes the Supplement.

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370

43-

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578. AJAYYIB UL BULDAN. On the Marvels of the World, by Sheikh Adri. Persian manuscript on vellum paper, seventeenth century. Folio, brown morocco, rich gilt back in large star design, sides in emblematic tooling **45**

border and large centre ornament, the intervals studded with dots and discs, gilt paper linings, inside borders, gilt edges, by Ramage.

71 leaves measuring  $11\frac{1}{2} \times 7\frac{1}{2}$  inches, finely written, enclosed in borders of gilt, black and red, and containing 51 fine miniatures, representing Persian dress, social customs, animals, some of them monstrosities (folios 6, 21, 35, 42, 44 & 60), birds, fish, beautifully illuminated in gold and colors.

A fine specimen of emblematic binding, and a most interesting series of curious miniatures. The manuscript formed part of some loot taken from a palace in Delhi during the Indian Mutiny.

50 579.

GULISTAN. A Persian manuscript poem by Sadi, with the Boustān, by the same author on the margin. Folio, in the original stamped Persian binding, in old green morocco case. A remarkable Oriental binding of the beginning of the eighteenth century.

122 leaves of vellum paper measuring  $10\frac{1}{2} \times 6\frac{1}{2}$  inches, 2 beautifully executed full-page miniatures and 8 smaller ones; on each page three triangular ornaments, for the most part in gold and colors on blue.

976 580.

ANTIPHONALE ad usum Basilicæ S. Germani a Pratis, pro festis primi ordinis. Scribebat Parisiis Dominus Carolus Mercier, monachus et presbyter hujus monasterii, anno 1729. (ix.) Manuscript of the eighteenth century, on vellum, pp. 176, exclusive of title-page. *Very large folio*. At the end is: Officium Sti Benedicti in utroque festo. Pp. 21, *printed on paper with an illuminated MS. frontispiece on vellum*, old French red morocco, broad and rich ornamental borders, double, with green damask silk, g. e. (Dérome). A very splendid volume, richly painted. The title is written within a Watteau frame of gold shells and painted flowers, with an outside border of gold geometrical scrolls, intertwined with festoons of flowers, with the Arms of the Monastery in center; in the text are 30 beautiful large paintings of Scenes in the Life of Christ, Interiors and Landscapes, Ceremonials of the Order, etc.; a front elevation of the

Church of S. Germain des pres, *Vignettes of Baskets of Flowers*, 12 large historiated initials (4 in. sqre.), each letter in gold within a landscape with figures, 102 smaller ones (2 in. sqre.), with landscape backgrounds; and many others, floriated, decorated and illuminated. A more splendid example of the combination of landscape painting, decoration and calligraphy of the eighteenth century it is impossible to imagine, and it was evidently a long labor of love and is an exhibition of great artistic merit on the part of the artist, Charles Mercier.

From the Ashburnham Library.

581. SPANISH PATENT OF NOBILITY, issued by King Charles III. of Spain, in 1775, to Don Ramon Zazo y Ortega. Folio, Spanish binding of eighteenth century, crimson calf, gilt back, rich side borders, coat of arms in the centre, gilt edges. 90

Eighteenth-century manuscript on vellum, written in italic characters on 34 leaves, measuring  $11\frac{1}{2} \times 7\frac{1}{2}$  inches, with 18 lines to a page.

The first leaf contains a brilliant full-page equestrian portrait of King Charles; the second, the royal coat of arms; the third, Don Ramon Zazo's arms; the last, a genealogical tree. The text is surrounded by two borders of triple fillets in red. There are 12 illuminated initials, and 8 head-pieces or arms in miniature; folios 32 and 33 contain the signatures and seals.

A beautiful manuscript, in excellent condition.

582. SPANISH PATENT OF NOBILITY, issued in 1710 by Philip V., King of Spain, to Don Francisco Aznar. Folio, bound in Spain in eighteenth century, in brown morocco, gilt back, rich side panels, corner ornaments. 60

19 vellum leaves measuring  $11\frac{1}{2} \times 7\frac{1}{2}$  inches, and consisting of a brilliantly executed painting of the royal arms, one full-page painting, two elaborate borders, and 31 pages of text with illuminated initials, the text surrounded by three fillets, and ending with the royal seal, and the signatures of the Aznar family, and the lines, "Executoria del Pleyto de Hidalguia de Don Bernardo Francisco Aznar, Don Pedro Aznar, Don Felix Aznar, y Don Joseph Ignacio Aznar ásu pedimento."

There are four final vellum fly-leaves, and the paintings are protected by rose silk.

- 80 583. SPANISH PATENT OF NOBILITY, issued by King Philip V., of Spain, in 1721, to the de la Barra family. Folio, old crimson velvet, gilt edges, silk ties.

Eighteenth-century manuscript on vellum, written in gothic characters on 77 leaves measuring  $11\frac{1}{2} \times 7\frac{1}{2}$  inches, with 32 lines to a page. There are six full-page miniatures, two of them being curious ones of a genealogical nature, one of Philip, his coat of arms, and that of de la Barra, besides 36 richly illuminated bands ending in initials in miniature, and numerous pen and ink initials.

A beautiful manuscript, in an excellent state of preservation.

- 5-0- 584. EMBLEMS. 55 vellum leaves, with 54 drawings of Emblems, each with a quotation in Hebrew and Latin. Presentation copy to Pope Clement XIII., with his arms illuminated in gold and colors on the first leaf. Folio, contemporary calf, covered with gold tooling and richly painted in blue, white, and red in compartments, the Papal arms forming the centre ornament, gilt edges.

- 11- 585. RECUEIL DE PIÈCES en vers et en prose (Par M. V—— Commissaire de Marine). 4to, old calf.

Manuscript of the eighteenth century, on paper, 230 pages, neatly written.

From the Ashburnham Library.

- 9- 586. MARÉCHAL (PIERRE SYLVAIN). Bibliothèque des Amans. Odes érotiques, par M. Sylvain M\*\*\*. Engraved title. 16mo, Spanish calf extra, gilt edges.

Chez la V<sup>e</sup> Duchesne, Paris [1777].

Rare. Contains a number of free and expressive pieces. Original water-color drawing with monogram on the fly-leaf.

- 26- 587. MARGUERITE DE NAVARRE. L'Heptameron François. Profusely illustrated with engravings, by Longueil, after designs by Freudenberg. 3 vols. 8vo, magnificently bound in green levant morocco, full gilt

backs and sides, doubled with green morocco, covered with fleur-de-lis, satin fly-leaves, gilt edges.

Berne, 1780-81.

"Jolie édition, publiée sous la direction de J. Rodolphe de Sinner, les estampes fleurons et vignettes (ces derniers grav. par Dunker) sont d'une fort belle exécution."—*Brunet*.

588. **MARIE PRIZE.** Competitors for the best answer to the question: What is Charm? 4to, original boards, gilt edges, in cream silk wrappers, beautifully embroidered in a floral design, lined with green and yellow silk, ties, in silk box. Privately printed, 1899.

43-

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170-

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12 1/2

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1-

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37 1/2

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8 -

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12 —

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657. NAPOLEON, HIS FAMILY, Etc. An album containing an Ode to Napoleon, 1809; portraits of Napoleon, his mother, wife, brothers, etc., many beautifully colored, and some proofs; also autographs and autograph letters of Napoleon, Charles Bonaparte, Letitia, Cardinal Fesch, Josephine, Joseph B., Julie Clary, Lucien, Elisa, Felix, Louis, Hortense, Pauline, Murat and his wife Caroline, Jerome and Catherine, Eugene Beauharnais, a school composition by the Duc de Reichstadt, a certificate by the expert Charavay, etc., etc. The letters are of considerable interest; the portraits are in many in-

17.73 —

stances of great rarity, and include some drawings, while the entire contents of this volume, selected with unusual care, could hardly be duplicated either in value or interest; and in view of the fact that nothing short of a personal inspection could produce an adequate idea of the album, further comment here is unnecessary. The prints, letters, documents, etc., are tastefully mounted on heavy cardboard, in a large oblong folio volume, bound in green levant morocco, emblematically tooled, gilt edges, by Thierry.

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Antuerpiae, 1595.

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- 16- 978. — Death of Dido. After Cipriani. 1778. *Proof before inscription.* Framed. Oblong folio.
- 8- 979. — The Dowager Queen of Edward IV. parting with the Duke of York; and the Dukes of Northumberland and Suffolk praying Lady Jane Gray to accept the Crown. After Cipriani. *Printed in brown.* Oblong folio (2).
- 11- 980. — Edward, the Black Prince, bringing to his father his prisoner, the King of France; and the Duchess of Burgundy and her Nobles. After J. F. Rigaud. 1789. *Proofs before inscriptions. Printed in red.* Full margins, fine impressions. Framed. Oblong folio (2).
- 11- 981. — Freeing of Amoret. After John Opie. *Printed in colors.* In black and gilt frame.
- 982. — Genius and Beauty. After Cipriani. *Oval, printed in bistre,* in gilt frame.

983. BARTOLOZZI (FRANCESCO). The Guardian Angels and Silence. *Both printed in colors.* Framed.
984. ——— Lodona. After Maria Cosway. *Open letter proof.* Framed. Oblong folio.
985. ——— Medea. After Cipriani. 1787. *Proof. Printed in brown.* Folio.
986. ——— The Mouse's Petition. After Bunbury. A very rich impression. Oblong folio.
987. ——— Narcissus, from an original drawing of B. Luti. 1763. Folio.
988. ——— Nymphs Bathing. After Cipriani. 1783. *Proof before inscription, beautifully printed in red.* Oval. Quarto.
989. ——— Olivia and Sophia with Fortune-teller, and Sophia and Olivia. 1784. Ovals, *printed in bistre.* Folio (2).
990. ——— Doctor Primrose finds his Daughter Olivia in Distress, and Squire Thornhill persuades Olivia to elope with him. Both after Ramberg Circles. The first print has the blank margins cut irregularly, and the second is cut to the circle. *The impressions, however, are very fine.* Folio (2).
991. ——— Prudence and Beauty. After Cipriani. Oval, *printed in bistre.* In gilt frame.
992. ——— Rachel Hiding the Idols of Laban. Pietro da Cortona, inv. *Proof in brown.* Oblong folio.
993. ——— Sacrifice to Cupid, and Triumph of Beauty and Love. Both after Cipriani. Oval, *printed in bistre.* In gilt frames.

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- 352.1 994. BARTOLOZZI (FRANCESCO). The Birth of Shakespeare, and Shakespeare's Tomb. After Angelica Kauffman. *Beautifully printed in red.* The publication lines in both have been slightly cut, but the prints are otherwise perfect and the impressions unusually fine. Large ovals. Framed. Folio (2).
- 2 — 995. ——— Tancred and Erminia. After Cipriani. 1784. Oblong small folio.
- 8 — 996. ——— Telemachus and Mentor in the Island of Calypso. After Angelica Kauffman. *Printed in bistre*, in gilt frame.
997. ——— Testamento di Eudamida, etc. F. Bartolozzi Fiorentino, Disegnò e Scolpi in Londra. 1765. An early specimen. Oblong. Small folio.
- 8 — 998. ——— Venus recommending Hymen to Cupid. *Drawn and engraved by Bartolozzi*, and the companion piece Cupid, Refusing Love to Desire, *drawn by Bartolozzi. Engraved by John Vendramini.* 1800. Framed. Oblong folio (2).
- 21 — 999. ——— Head and bust of a beautiful young girl, right arm resting on globe. After Cipriani. Published by Boydell. 1789. *Proof before inscription.* Quarto.
- 2 — 1000. BATTONI. The Penitent Magdalen. *Engraved by Fr. Zimmermann*, after Battoni. India proof. Folio.
- 220 1001. BAUDOUIN. Le Chemin de la Fortune. Gravé par Voyez après Baudouin. *Brilliant impression*, full margins, superb condition. Framed. Folio.
- 1 — 1002. ——— La Soiree des Tuileries. (Louis XVI. and Marie Antoinette.) Simonet sculp. après Baudouin. *A magnificent proof before letters.* Very fine and rare. Framed. Folio.

1003. BAUDOUIN. La Toilette. Gravé par N. Ponce, 1771,  
après Baudouin. *Fine impression but little margin.*  
Folio.
1004. BEAUVARLET (J. F.). Les Apprêts du Bal and  
Retour du Bal, both after de Troy. In gilt frames.
1005. ——— Les Couseuses. In gilt frame.
1006. BERNHARDT (SARAH). After Bastien Le Page. 1789.  
*Proof on India paper.* Quarto.
1007. ——— Out-door photograph of Bernhardt and her  
grandchild. London, 1892. Presentation copy, with her  
autograph. In gilt frame.
1008. BERRY (MARIE CAROLINE, DUCH. DE). Gravé par  
P. Ardouin après Hesse. Folio.
1009. ——— Engraved by Hopwood. Famille Royale de  
France. Duc de Berry. Engraved by Godefroy and another.  
Quarto (4).
1010. BETTELINI. Picturesque Amusement. After Angelica  
Kauffman. *Printed in colors.* In gilt frame.
1011. BEYEN. Cows in a field. After Rosa Bonheur. In  
gilt frame.
1012. BLANCHARD (PERE). Descent from Cross. After  
Rubens. *Proof before letters.* In black and gilt frame.
1013. BOCIAN. Original water-color drawing of a marine  
view, with a sail-boat in the foreground. In gilt frame.
1014. BOCOURT. Corot, J. B. Camille, French landscape  
painter. *Etching.* Bocourt del. et sc. Coke, Thomas  
William (later Earl of Leicester), by G. Garrard. 1806.  
Rare. Folio (2).



54. 1015. BOILLY. Ça ira et Ça a été. Gravé par Mathias et Texier après Boilly. Folio (2).
- 3 1016. ——— Honi soit Qui Mal y Pense. *Engraved by Bonnefoy, 1792, after Boilly. Les Vandanges, engraved by Bonnat, after Stella.* Folio (2).
1017. BOREL (ANTOINE). J'y Passerai. Gravé par R. De Launay après Antoine Borel. Oblong folio.
1018. BOUCHER (FRANÇOIS). L'Agréable Leçon et Venus et Les Amours. Gravés par R. Gaillard après Boucher. Folio (2).
1019. ——— Beauvarlet sc. A pair of beautiful old French engravings. Magnificent impressions. Proofs before all letters. In superlative condition. Framed. Folio (2).
1020. ——— La Belle Cuisinière. P. Aveline sculp., après Boucher. Folio.
1021. ——— La Belle Villageoise. By Soubeyran after Boucher, and a similar subject by Caro after Greuze. No margins. Folio (2).
35. 1022. BOUVIER (AUG.). Egyptian water-carrier, after Bouvier. Colored lithograph in white and gilt frame.
1023. ——— The Heather Bell. *Engraved by Chas. Holl, after A. Bouvier.* Petite Marguerite. H. Garnier after Schlesinger. Folio (2).
1024. BOVA (MARIANO). R. Cosway, after himself. Gilt frame.
50. 1025. BURKE (THOMAS). *Portrait of Angelica Kauffman, as Design listening to Poetry, after herself.* Oval, printed in colors. In gilt frame.
16. 1026. ——— Cupid and Ganymede. After Angelica Kauffman. Oval, printed in bistre. In gilt frame.

1027. CAPORALI (PH.). Blind man's buff. After Poussin. Proof before letters, on India paper. In gilt frame. 3 —
1028. CAREY (CHARLES). Mercredi des Cendres. After Alfred Stevens. In gilt frame. 1 —
1029. CÉLÉBRITÉS CONTEMPORAINS. Lithographs by Pirodon, Laurens, Loutrel, Le Roux, Moulleron, Dufourmantelle, Gavarni, etc., etc. Folio (35). 6 —
1030. COLLYER (J. AND J. TIDD, 1786). From the Ballad of the Children in the Wood, after T. Stothard. 16 lines of verse beneath (concealed by frame). *Printed in colors.* Oval, in gilt frame. 31 —
1031. COLOR PRINTS. Bailly Jean Silvain. Gravé par P. M. Alix après David. Bust in oval to front. Folio. 2 —
1032. ——— The Bird's Nest. *Drawn by A. Van Assen. Engraved by J. Burrows.* 1798. A beautiful little specimen of color printing. Small quarto. 7 —
1033. ——— The Citizen's Retreat. *Painted by I. Ward. Engraved by W. Ward.* Publication line has been cut off; otherwise a fine example of an exceedingly scarce print in colors. Framed. 77 1/2
1034. ——— Corday, Charlotte. P. M. Alix, sculpt. Bust in oval to front. Folio. 170
1035. ——— Cries of London. New Mackrel, New Mackrel. *Painted by F. Wheatley. Engraved by N. Schiavonetti, Junr.* A beautiful impression. Folio, framed. 31 1/2
1036. ——— Dido Invoking the Gods before Mounting the Funeral Pile. *T. M. Delattre, sculpt.* Angelica Kauffman, painter. Large oval. In same condition as the Penelope. Folio, framed. 3 —
1037. ——— Lepelletier, Michel. P. M. Alix, sculpt. après Garnery. Bust in oval. Head to right. Folio.

- 16 - 1038. COLOR PRINTS. Lot's Daughters. *E. Martin, inv. and sculpt. 1777.* Quarto, framed.
- 3 - 1039. ——— Mirabeau, Honoré Gabriel. Gravé par P. M. Alix, après L—— Bust in oval. Head to left. Folio.
- 55 - 1040. ——— Morland, George. Lady with Nurse and Children. The margins have unfortunately been cut off; otherwise a fine and perfect example. Framed. Large quarto.
- 37 1/2 1041. ——— Penelope weeping over the Bow of Ulysses. T. M. Delattre, sculpt. Angelica Kauffman, pinx. Large oval. Beautifully printed in colors, but has been cut to oval, so that part of the inscription is wanting. Framed. Folio.
- 110 1042. ——— The Tavern Door. *Engraved by I. R. Smith, after Morland.* Published January 1, 1789. Full margins and perfect condition. Folio, framed.
- 17 - 1043. ——— Venus en Réflexion. *Gravé par Janinet après Chaltier.* Full margins and a fine specimen of this rare aquatint. Framed. Oval. Folio.
- 14 { 1044. CONQUET. Chromolithograph after the Aquarelle by Rebaudi on the occasion of the birth of Marguerite Conquet, 1891, and announcement of her birth, with reproduction in colors of Aquarelle, by Morin. (2).
1045. CORREGGIO. Magdalen. *Engraved by E. Knolle after Correggio.* Folio.
1046. ——— The Virgin Suckling the Infant Christ. *Engraved by Francis Spiere after Correggio.* A beautiful impression, though cut close, of a fine and rare print. Early state. Framed. Folio.
- 14 1047. COSTUMES. Bals Masqués. *Colored.* Quarto (22).
1048. ——— Bals Masqués de Paris. *Colored.* Small folio (12).

1049. COSTUMES. Caricature Costumes of the French Exposition, by Draner. *Lithographs colored by hand.* Mounted. Quarto (113). 3 - 1/2.
1050. ——— Cour de France. Charles VII. to Louis XIV. *Colored.* Folio (7). 1 - 1/2.
1051. ——— From Court and Ladies' Magazines. 1834, etc. *Colored. Portraits of Laura, Isabella of Castille, Charles I., Marion de Lorme, Queen Anne, Cromwell, etc., etc.* A good lot. Large octavo (43). 3 - 1/2.
1052. ——— From Court and Ladies' Magazine. 1834, etc. *Colored. A selected lot, including five portraits of Marguerite de Valois, Anne of Austria, Maria Leszizinska, Catherine II., Gabrielle d'Estrées, Lavallière, Sévigné, Agnes Sorel, Queen Elizabeth, Diane de Poitiers, etc., etc.* (27) Large octavo (21). 4 - 1/2.
1053. ——— Les Dames Cosmopolites, par Mlle. Colin. *Colored.* Folio (30). 2 - 1/2.
1054. ——— De France. *Colored costumes of the various Departments.* Quarto (12). 1 - 1/2.
1055. ——— Galerie de Costumes. *Colored.* Small folio (5). 1 - 1/2.
1056. ——— Galerie Dramatique. *Colored portraits of celebrated Actresses and Actors of the French stage in Character.* Royal octavo (18). 1 - 1/2.
1057. ——— Japanese. *Colored.* Lith. J. Bien. 180 Broadway. Quarto (4). 1 - 1/2.
1058. ——— Les Modes Parisiennes. *Colored.* Fifteenth to Nineteenth Centuries. Quarto (15). 1 1/2.
1059. ——— Les Nations. Album de Tous les Pays, par Lacauchie. *Colored.* Folio (22). 1 - 1/2.

- 2/4 { 1060. COSTUMES. From *Revue de la Mode*, etc. *Colored*.  
Quarto (11).
1061. ——— *Théâtres de Paris*. *Colored portraits of celebrated Actresses and Actors of the French stage in Character*.  
Quarto (55).
1. 1062. ——— *Types of Female Beauty and Head Dresses*.  
*Well-engraved steel plates*. Octavo (11).
- 3- 1063. ——— *Types Militaires*. *Colored*. *Lithographs by Draner*. Includes some very curious and interesting ones of Seventh Regiment of New York, Missouri National Guard and Infantryman of Civil War. Folio (13).
- 7- 1064. ——— *Types Militaires*. *French Army, including a fine portrait of Napoleon III*. *Colored*. Folio (42).
- 10 1065. COUSINS (HENRY). John Milton at the age of twelve, after F. Newenham. Mezzotint in gilt frame.
- 10 1066. COUSINS (SAMUEL). "Speak, Lord, for thy Servant Heareth," mezzotint, after James Sant. Mezzotint in gilt frame.
- 3- 1067. DANSE. *Les Annales de la*. *Lithographs in colors, after Beaumont*. Folio (5).
- 1- 1068. DAWSON (MISS NANCY). Celebrated Dancer. Mezzotint. *Proof before publication line*. Chaloner Smith, p. 1762. Octavo.
- 10 1069. DEAN (T. A.). Queen Elizabeth, from the original of Zuccherro, drawn by W. Derby. In gilt frame.
- 10 1070. DEGER (ERNEST). Infant Christ. In frame.
- 10 1071. ——— *Madonna and Child*. *Engraved by Joseph Keller after Erneste Deger*. *Proof before inscription*. Framed. Folio.

1072. DELAROCHE (PAUL). *Beatrice Cenci. Engraved by Ed. Girardet after Paul Delaroche. India proof before inscription.* Folio. 12 1/2
1073. ——— Christian Martyr, The. *Engraved by Hermann Eichens after Paul Delaroche. India proof before letters. A superb example of this beautiful masterpiece.* Folio, framed. 5 —
1074. ——— Les Deux Frères. (Comte de Paris et le duc de Chartres.) *Gravé par Girard après Delaroche. Beautifully tinted.* Folio. 4 —
1075. ——— L'Evanouissement de la Vierge. *Gravé par Ed. Girardet après Paul Delaroche. Proof before inscription.* Folio. 1 —
1076. ——— Jane Gray. *Engraved by Mercury, 1858, after Paul Delaroche. India proof.* Folio. 1 —
1077. ——— Pierre Le Grand. *Gravé par Henriquel Dupont après Paul Delaroche.* Folio. 1 —
1078. ——— La Vierge au Pied de la Croix. *Gravé par Jules François après Paul Delaroche. India proof before inscription.* Folio. 1 1/2 —
1079. DOLCI (CARLO). *Mater Dolorosa. Engraved by Mandel after Carlo Dolci. India proof before all letters.* Folio. 5 —
1080. ——— Sancta Caecilia. *Engraved by Fr. Knolle after Carlo Dolci. India proof.* Folio. 1 —
1081. DROUAIS. Les Enfants du Prince de Turenne. *Gravé par Melin après Drouais. Proof before all letters, in marvellous condition.* Oblong folio. Framed. 2 5 —
1082. DÜRER. Saint Mark and Saint John, after Dürer. *Engraved by Albrecht Reindel.* Folio (2). 1 1/2 —

3. — 1083. ELIZABETH (MADAME). Sister of Louis XVI. *Engraved by Catelin after Ducreux. Another India proof before letters, and a memorial design very beautifully engraved.* Quarto and Octavo (3).
6. — 1084. EMMET (LYDIA FIELD). Original oil painting of a woman lying on a sofa in front of a window. In gilt frame.
2. — 1085. EN CRIMÉE. *Lithograph by Edouard Lièvre.* Colored Lithographs of children. Folio (10).
1. — 1086. ENFANTS (LE BAL D'). *Lithographs by Thielley after Beaumont.* Colored lithographs. Folio (26).
1. — 1087. ENFANTS DE LA PROVIDENCE. *Lithograph by Jaime, after Beaumont.* A set of colored lithographs of children. Folio (12).
5. — 1088. ETCHINGS ON SATIN. Falstaff and Doll in the Tavern. J. S. King, after Greutzner. In Passepartout. *Proof before inscription.* Oblong folio.
1. — 1089. ——— The Gladiator. S. J. Ferris after J. Stallaert, and another by J. S. King after Goldman. In Passepartout. *Proofs before inscription.* Folio (2).
1. — 1090. ——— Spring Time of Love. Hans Sachs by S. J. Ferris. In Passepartouts. *Proofs before all letters.* Folio (2).
1. — 1091. ——— The Three Graces: In Passepartout. *Proof before all letters.* Folio.
1. — 1092. FABRITZING. Dieppe. La Terrasse and Retour du Château d'Argues. *Original water-color drawings, in gilt frames.*
1. — 1093. FELSING (JACOB). Juliet, after Ch. Kohler. *Proof before letters, in gilt frame.*

1094. FILDES (LUKE). The Love Letter. Mezzotint. *Engraved by Daniel A. Wehrschmidt after Luke Fildes*  
*Artist's proof*, signed by painter and engraver, on India  
 paper before letters. Folio. Framed. 8 -
1095. FLAMENG (FRANÇOIS). Two 18th century French  
 scenes. *Etchings printed in colors*, in gilt frames. 11 - seal
1096. FRAGONARD (JEAN HONORÉ). La Bonne Mère.  
 Gravé par N. De Launay. Cut to plate mark and slightly  
 injured. Folio. 4 -
1097. ——— Les Hasards Heureux de L'Escarpolettes.  
 Gravé par N. De Launay. *Fine and perfect impression*.  
 Folio. Framed. 70 -
1098. ——— Les Jets d'Eau. Les Petards. Le Pot au  
 Lait. Modern impressions. Oblong folio (3). 2 1/2 -
1099. ——— Le Petit Prédicateur. Gravé par N. De Lau-  
 nay. A beautiful specimen. Oblong small folio. Framed. 20 -
1100. FRANKLIN (BENJAMIN). *Etched by Henri Lefort*,  
 after Duplessis. Published by the Grolier Club. Folio. 30 -
1101. FRIEDRICH WILHELM IV. VON PREUSSEN.  
*Engraved by Eichen*, 1838. Garibaldi. India proof by  
 Metzmacher, 1859. Folio (2). 1 -
1102. GAUJEAN. 'Twas the Fiddle Played it Wrong.  
 Signed proof etching by Gaujean, on vellum. Small folio. 1 -
1103. GEORGE THE FOURTH. Mezzotint. *Engraved by*  
*Chas. Turner*, 1824, after Sir. Thos. Lawrence. Bust.  
 Folio. 2 -
1104. GÉRÔME. Le Roi Candaule. *Engraved by François*  
 after Gérôme. Sabrina. *Engraved by P. Lightfoot*, after  
 W. E. Frost. Oblong folio (2). 2 -



1105. GILLIES (MARGARET). Awakened Sorrows. *Engraved by W. H. Mole, after Margaret Gillies*. 1862. The Wife's Prayer, *engraved by W. H. Simmons, after Thos. Brooks*. 1862. Large folio (2).
1106. GIRARD (F.). Richelieu, after P. Delaroche. In gilt frame.
1107. GIRARDET (ABR. 1810). Triomphe de Vespasien et de Titus, *after the painting by Jules Romain, drawn by Bouillon*. In gilt frame.
1108. LES GRACES ENCHAINÉES PAR L'AMOUR. Touvenin sculpt. Le Réfractaire Amoureux, par St. Aubin. Modern impressions. Folio (2).
1109. GREEN (VALENTINE). Venus Rising from the Sea. Mezzotint. Jno. Barry pinxt. V. Green fecit. Full length, undraped, attended by Cupid and Doves. Cut close, but no part of inscription lacking. Chaloner Smith p. 595. Slight injury on left arm that can be easily repaired. Folio.
1110. GREUZE (J. B.). L'Oiseau Mort. Gravé par J. J. Flipart. Full margins, fine impression. Folio. Framed.
1111. ——— Etude du Tableau de la Dame de Charité. Gravé par Massard. 1772. Octavo.
1112. GUIDO RENI. Ecce Homo, after Guido. Virgin, after Carlo Dolci. *Proof before inscription. Engraved by E. Mandel*. Folio (2).
1113. ——— La Speranza. Buonafede sculpt. after Guido. La Tentation. Jos. Bal sculpt. after Louis Gallait. India proofs. Folio (2).
1114. HAMON. Ce n'est pas moi, after J. L. Hamon. *Colored lithograph*, in gilt frame.

1115. HENRI IV. Roi de France. A Paris, chez Bergny. 6 — —  
Well colored by hand. Quarto.
1116. HENRI IV. AND LOUIS XVIII. Girardet del. et 2 — —  
sculp. 1819. After Gayrard's medal. Very fine. Mlle  
d'Artois gravé par Canu. Duc de Bordeaux as an infant.  
Quarto (3). 31 —
1117. HOGG (JAMES). Count de Belemire, after Rigaud. 11/2  
*Printed in colors.* Oval, in gilt frame.
1118. HOIN. L'Ecueil de la Sagesse. Gravé par De Mouchy  
après Hoin. Lear. Saint Roch and Angel, India proof,  
and another. Folio (4).
1119. HOWARD. Charcoal drawing. Bust of a young child. } 3 —  
Folio.
1120. HUET (J. B.). Le Petit Chateau de Carte. J. B. Huet  
del., Bonnet direx. *Prettily colored by hand.*  
Oblong octavo.
1121. JALABERT. Le Réveil. Gravé par G. Bertinot après 1 — 2.  
Jalabert. India proof. And another of an old man draw-  
ing a cork. India proof before all letters. Folio (2).
1122. JANINET. L'Amour, after Fragonard. Oval. 2 — —  
*Printed in colors.* Proof before letters. Framed.
1123. KEATING. Children playing at Soldiers, after Mor- 70 — —  
land. *Printed in colors.* In gilt frame.
1124. KAUFFMAN (ANGELICA). Abra. Engraved by Thos. 16 — —  
Burke. 1783. Oval. Beautifully printed in red. Folio.
1125. ——— Electra and Chrysothemus. Thos. Macklin 9 — —  
exd. Circle. Proof before inscription. Fine condition.  
Framed. Folio.
1126. ——— Erminia. Engraved by James Hogg. 1784. 11.  
Oval, beautifully printed in red. Framed. Oblong.  
Small folio.

- 10- 1127. KAUFFMAN (ANGELICA). Rinaldo and Armida. *Engraved by James Hogg*. 1784. Oval, beautifully printed in red. Framed. Oblong. Small folio.
- 21- 1128. ——— Venus Introducing Helen to Paris. Circle. Printed in red. Wm. Wynne Ryland, sculptor. 1781. A brilliant proof. Framed. Folio.
- 1- { 1129. KAULBACH (WILHELM VON). Homer und die Griechen. *Engraved by E. Eichens*. Oblong. Large folio.
1130. ——— Die Hunnenschlacht. *Engraved by Louis Jacoby*. Oblong. Large folio.
1131. ——— Die Kreutfahrer. *Engraved by Ed. Eichen*. Oblong. Large folio.
- 11/2 1132. LAMARTINE (ALPHONSE DE). Mezzotint. Gravé par Cornilliet après Larpanteur. Folio. Another. Pref. Pelee, sculp. India proof before inscription. Quarto. Alexandre Dumas (2) and Victor Hugo. (5).
- 9- 1133. LANCRET. Les Remois et La Servante Justifiée. Gravés par De Larmessin après Lancret. Folio (2).
1134. LARMESSIN (NICOLAS DE). Le jeu des quatre coins, after N. Lancret. (1729?) In gilt frame.
1135. LANDSEER (SIR EDWIN). The Challenge and The Sanctuary. *Engraved by Chas. G. Lewis*. Oblong. Folio (2).
1136. LAVEREINCE. Le Billet Doux. Gravé par N. De Launay après Lavreince. Fine impression, good margins. Framed. Folio.
1137. ——— L'Innocence en Danger. Gravé par Caquet après Lavreince. Fine impression, full margins. Framed. Folio.

1138. LEÇON D'ÉCRITURE and Les petites Moissonneuses. Colored lithographs in gilt frames. 26-
1139. LECOMTE (NARCISSE). Dante and Beatrice, after Ary Scheffer. In gilt frame. 7-
1140. LEFÈVRE (ACHILLE). Immaculate Conception, after Murillo. In frame. 12-
1141. LE JEUNE. The Crown of Glory. Engraved by W. H. Simmons, 1859, after Henry Le Jeune. Gone! Engraved by T. L. Atkinson, after Thomas Brooks. Mezzotints. Folio (2). 3-
1142. LEPAULLES. Les Deux Intimes. (The Favorite Spaniel.) Engraved by N. Desmadryl after G. Lepaulle. Unfinished proof before all letters. Folio. 2-
1143. LE POITEVIN. Le Médecin du Corps et Le Médecin de l'Ame. Gravés par Paul Girardet, 1861, après Le Poitevin. Folio (2). 4-
1144. LEVASSEUR (J. C.). Ma Soeur n'y est pas, after Hamon. Framed. 7-
1145. LIOTARD. La Belle Chocolatiere after Liotard. La Curieuse, Méditation, L'Écouteuse and Péché Mignon after Vidal. Engraved by Porselwhite. Folio (5). 2-
1146. LITHOGRAPHS. Atalanta e Ippomene. Lith. Zazon after Guido. Oblong folio, India proof. Fine and Early. Ecce—Victor Hugo, 1860. Folio (2). 1-
1147. ——— Le Boudoir—Les Colombes—Les Souliers de Bal—L'Oiseau Envolé. Lithographs by Durand and Bague, after Ch. Chaplin. Two on India paper. Goupil, 1682-3. Folio (4). 5-
1148. ——— Cattle—four pieces. Ariosto and Dante—2 illustrations—City of Odessa—Battle of the Alma in colors. Folio (8). 2-

- 1- 1149. LITHOGRAPHS. Diane after Titian—Psyche after Carand, by Émile Lassalle—Schaus, 1851-2. Oblong folio (2).
- γ- 1150. ——— La Double Chasse and two others. *Painted and lithographed by E. Guérard.* Goupil, 1859-60. Oblong folio (3)
- 3- 1151. ——— Leda. India proof, by Émile Lassalle after Baudry. 1859. Cybèle, by Stadler after Baudry. 1861. Sleeping Nymph. Incendie d'un Quartier Juif, by Mouilleron after Robert Fleury and two others. Folio (6).
- 1- 1152. ——— Seduction—Perdition. Célestin Nauteuil Pinx. et lith. 1859. Folio (2).
- 6- 1153. LITHOGRAPHS IN COLORS. Le Bon Ménage—Le Mauvais Ménage—La Leçon de Mazurka—La Toilette—Une Chambrée de Rats—and four others. Lithographs by Bettanier and Raunheim after Bassajet, etc. Folio (9).
- 3- 1154. ——— Le Cirque Olympique (Les Filles de Vénus) Lith. Bettannier after Teichel. La Curiosité Punie. Lith. Jacott after Ducrot. Le Galant mal Venu. Lith. Régnier after Vallet. 1853. Folio (3).
- γ- 1155. ——— Diane Chasseresse.—Vénus Sortant des Eaux. Joseph Félon Pinx. et lith. Folio (2).
- 1- 1156. ——— Don't you Wish you May Get it?—A Devoted Pair.—Prendra-t-il sa Rose?—La Leçon de Musette.—Lith. Régnier after Guérard and Dartignave. 1854. Folio (4).
- 3- 1157. ——— L'Entrée au Bain—La Sortie du Bain. Lith. E. Pichard after Boutibonne. 1854. Folio (2).
- γ- 1158. ——— Le Gibier du Seigneur! Lith. Léon—Noël after Giraud. L'Intention Méconnue. Lith. Régnier after Vallet. 1851-3. Oblong folio (2).

1159. LITHOGRAPHS IN COLORS. Le Loup dans la Bergerie! Comme l'Esprit Vient aux Garçons! Comme l'Esprit Vient aux Filles! Lith. Teissier and Léon Noel after Roehn and Schlesinger. Oblong folio (3). 3-
1160. ——— Les Lionnes de Paris. Lith. Régner after Numa. Oblong folio (6). 5-
1161. ——— Loisirs Pigal. Sujets de Genre. Lith. par Bettanier Frères. Folio (6). 3-
1162. ——— Ma Foi, Tant Mieux!—Ma Foi, Tant Pis! and another. Lith. Bettannier after Compte—Calix. Folio (3). 1-
1163. ——— Musée Omnibus. Si Jeunesse Savait! Si Vieillesse Pourrait! Honni Soit qui Mal y Voit! Train de Plaisir, etc., etc. Lith. Duriez, Jacott and Schultz after Guérard, Beaumont, etc. Folio (15). 9-
1164. ——— Rêveries du Soir. Lith. Lemoine after Lehmann. Goupil, 1851, and three others. Folio (4). 3-
1165. ——— Les Sylphides. The Order of the Garter. Le Bain after Pinchart, etc., etc. Folio (6). 3-
1166. ——— Le Tohu-Bohu Plaisant. Le Champagne et l'Amour. 6 plates, etc., etc. Lith. Bettannier Frères after Teichel, Numa and others. Folio (16). 10-
1167. ——— La Vie au Sérail. Lith. Régner after Guérard. Goupil. 1853. Folio (7). 6-
1168. LOUIS (XI.). India proof. Louis XIII. India proof before letters, and Group of Henri IV., Louis XVI. and Louis XVIII. Quarto (3). 2-
1169. LOUIS (XVI.). Engraved by Schinker after Boze, and another by Levasseur, after Duplessis. Quarto (2). 6-

- 5- 1170. LOUIS (XVI.). Bust in circle in bunch of pansies. "Pensées à l'Éternité." Finely colored. Very rare. Execution of Louis XVI. *India proof before letters*, and two others. (4).
- 10- 1171. LOUIS (XVI.). AND MARIE ANTOINETTE. *Symbolic engravings by Longueil after Cochin*, published 1781, at birth of Dauphin. Rare. Quarto (2).
- 4- 1172. ——— Hidden pictures about an urn. G. Vogel, sculpt., in red. Rare. Octavo.
- 4- 1173. ——— Burial urn in a circle, the profiles of Louis XVI. and Marie Antoinette in the branches of a weeping willow over the urn. *Passe-partout*.
- 4- 1174. ——— Le chêne et le laurier. Fable qui n'en est pas une. The profiles of Louis XVI., Marie Antoinette and the Dauphin in the branches of the laurel. *Passe-partout*.
- 7- 1175. ——— also George III. and Charlotte. Hidden pictures. Published by Berndt, Frankfurt. Very rare. Quarto.
- 6- 1176. ——— and Dauphin. Busts in circle. *Painted by P. Souvage*, published London, 1793. Beautifully tinted engraving. Octavo.
- 3- 1177. ———. Busts in circle. *Proof before all letters*. Emblematic plate of Marie Antoinette and Louis XVI., drawn in a chariot, by a cock and a sheep. Mounted. Octavo (2).
- 4- 1178. ———. The profiles of Louis XVI., the Queen and the Dauphin in the foliage of a weeping willow near a burial urn: below this circle, the profile busts of the three. *Passe-partout*.
- 3 1179. ———. Saule pleurer. Circle, containing the profiles of Louis XVI., la Reine, le Dauphin, Madame I<sup>re</sup> and Mme. Elisabeth in the tree and urn. *Passe-partout*.

1180. LOUIS (XVII.). The Dauphin. In armor, with up-raised sword, shield and spear. Very scarce. Another proof before all letters. Mounted. Duodecimo (2).
1181. LUCY (CHAS.). Cromwell Resolving to Refuse the Crown. *Engraved by Robt. Graves* after Chas. Lucy. 1858. Frederick the Great after the Battle of Colin. Folio (2).
1182. MAKART (HANS). The Five Senses. Reproduction in heliogravure. India paper. Folio (5).
1183. MANDEL (EDUARD). Raphaël. In gilt frame.
1184. MARAIS. Three very clever original sketches in color, of French characters, signed M. Marais, '88, and another signed D. K. Quarto (4).
1185. MARIA STUART. *Engraved by Schuler*, after the original in the Bodleian Gallery. Louise, Duchesse d'Orléans, Mlle. de Penthièvre, gravé par François. India proofs. Folio (2).
1186. MARIE ANTOINETTE. Gravé par L. J. Cathelin après F. Drouais. A Paris chez Bligny. Fine and rare. Quarto.
1187. ——— Gravé par Dupin f. après Vanloo. A Paris chez Esnauts et Rapilly. Fine and rare. Quarto.
1188. ——— Gravé par Schinker après Mme. Lebrun. Small folio.
1189. ——— Archiduchesse d'Autriche, Reine de France. Walckh Sculp. A Paris chez Le Père et Avantez. Aquatint. Fine and rare. Quarto.
1190. ———. Hubert sculp. après Queverdo. A Paris chez Esnauts et Rapilly. La Panthère Autrichienne (modern copy), and two others. Quarto and Octavo (4).



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1191. MARIE ANTOINETTE. Voyez sc. après Vanloo. A Paris chez Esnauts et Rapilly. The Eve of the Execution. *India proof*, and two others. Quarto and Octavo (4).
1192. ——— Going to Execution. *Engraved by Alph. François* after Paul Delaroche. *India proof*. Large folio. Framed.
1193. MILLAIS (JOHN EVERETT). The Huguenot and the Proscribed Royalist. *Engraved by Thos. Oldham Barlow and W. H. Simmons*. Large folio (2).
1194. MOREAU (ADRIEN). La Bonne Aventure, after Moreau. Photogravure printed in colors, in gilt frame.
1195. MOREAU (CHARLES). Pepita. Madeleine. After Ch. Moreau, *engraved by Ch. Geoffroy*. *India proofs*. Folio (2).
1196. MORGHEN (RAPHAEL). Vatican decoration after Raphael, dedicated to Pius Sixth. Oblong folio.
1197. MURILLO. Mater Dolorosa. *Engraved by Cousin*, after Murillo. *India proof* before inscription. Folio.
1198. ——— The Virgin of Seville. *Engraved by Herman Eichens*, after Murillo. Proof before inscription. Folio.
1199. NAPOLEON BUONAPARTE. In Coronation Robes. F. Gérard pinxt. W. Bromley sculpt. 1825. Proof. Folio.
1200. ——— Peint par Paul Delaroche. Gravé par Jules François. Fontainebleau 31 Mars, 1814. Published by Colnaghi, 1850. *India proof*. Folio.
1201. ——— Another copy. *Proof before title*, on *India paper*. Folio. Framed.
1202. ——— Paul Delaroche Pinx. 1838. Aristide Louis sculp. 1841. Folio.

1203. NAPOLEON BUONAPARTE. Obverse and Reverse of a Barometer, with inscriptions: "Hic Tempestates Nuntiat"; "Ille Sedat." A profile laureated head, *most beautifully engraved*, by Forestier. Oblong octavo. 3-
1204. ——— L'Empereur en Grand Costume. Alex. Tardieu sculp. L'Empereur en petit Costume. Ribault sculp. Both after Isabey. And a proof, in similar style, of an Officer of the Royal Household, *engraved by Dupont*, 1829. Folio (3).. 10-
1205. ——— Gérard pinx. Pradier sculp. 1815. *Photograph*. "1814," after Meissonier, and lithograph on India paper. Folio (3). 1-
1206. ——— (Death Mask.) Dessiné et gravé par Calamatta. Folio. 2-
1207. ——— A curious early hieroglyphic portrait, showing the head of Napoleon composed of writhing naked bodies, the cocked hat being a crouching eagle, the epaulet a hand holding a thread leading to the decoration, which is represented by a spider and its web. Long, virulent description in French and German. Published by R. Ackermann. Colored. Very rare. Framed. Folio. 13-
1208. ——— Le Tombeau de Sainte Hélène. F. Gérard pinx. Garnier sculp. Oblong folio. 2-
1209. ——— Broadside. Nouvelles des Armées. Proclamation Announcing the Entry of the Allies into Paris. Dated Lyon, April 8th, 1814. Although published four days after Napoleon's abdication, the fact is not mentioned. Folio. 4-
1210. ——— Eugénie. Fr. Winterhalter pinxt. Fred. Weber sculp. Folio. 4-
1211. ——— La Reine Hortense. P. Pauquet del. et sculp. India proof before all letters. Folio. 250

- 9- 1212. NAPOLEON BUONAPARTE. Marie Louise. Circle in square. Beautifully colored by hand. Quarto.
- 5- 1213. ——— Marie Louise. Gravé par Mécou après Isabey. Fine early impression. Quarto.
- 10- 1214. NATTIER (JEAN MARC). La Belle Source. (Mme. de la Rochefoucault.) Gravé par Meliny. Fine margins, perfect condition. Folio. Framed.
- 6- 1215. ——— La Force. (Mme. de Châteauroux.) Balechou sculp. Brilliant impression, but a slight tear has been neatly repaired. Folio. Framed.
- 2- 1216. NILSON (CHRISTOPH.). The Song of the Bell. *Engraved by Adrian Schleich* after Christoph. Nilson. *Sofronia e Olinda. Engraved by Ant. Krüger,* after Fr. Overbeck. India proof. Folio (2).
- 1- 1217. NOCCHI. Venus reclining in shell, accompanied by Cupids, Doves and Dolphin. *Engraved by Giovanni.* Folio after Bernardino Nocchi. Oblong folio.
- 16- each 1218. PAPA VOINE (MLLE.). The Wanton Tricks and Innocent Play, both after P. W. Tomkins. *Printed in colors.* Oval, in gilt frames.
- 1- 1219. PASTORET (LE MARQUIS DE). *Engraved by Henriquel Dupont, 1838, after Paul Delaroche.* India proof before inscription. Folio.
- 2- 1220. PAUQUET. Prince Imperial as a babe. Passepartout frame.
- 2- 1221. PHOTOGRAPHS. Diane de Poitiers chez Jean Goujon. La Partie de Cartes, after Meissonier. Diogène. Folio (3).
- 1- { 1222. ——— Villes d'Italie. After Paul Baudry. Folio (4).  
1223. ——— Klotho after P. Thumann. Folio.

1224. PHOTOGRAPHS. Little Girl in Fields with Flowers and Rake.—Girl Reading, after Charles Giron. Guido's Annunciation. Folio (3). } 3-
1225. ——— La Madone de Foligno and another after Raphael. Joseph. Folio (3). }
1226. ——— Penitent Magdalen, after Gabriel Max. Morgen- traum after Meyer von Bremen. La Noblesse et Le Peuple. Folio (3). } 5-
1227. ——— Phryné, after Franz von Barzaghi. La Rixe, after Meissonier. Ruins in Schönbrunn after Rieger. Folio (3). }
1228. ——— Phryné devant le Tribunal, after Gérôme. An Old Story, after Alma Tadema. The Storm, after Bro- chart. Folio (3). } 2-
1229. ——— Summer Night's Dream, after Rieger. Venus of Milo. Un Soir d'Automne, after Cabanel and two others. Folio (5). } 1-
1230. PLAGEMANN (ARNOLD). Original sepia drawing of a marine view. 1860. Oval, in gilt frame. } 1-
1231. PLOCKHORST. Saint John and the Virgin. En- graved by Begas after Plockhorst. India proof before in- scription. Folio. Framed. } 3-
1232. POLLET (VICTOR F.). Napoleon III. and Eugénie (2). In gilt frames. } 6 each
1233. PORTRAITS. Charles V. Emperor Leopold. Mau- rice of Hesse. Henry duc de Montmorency. Ernest Count Mansfelt, etc. Old copper-plates. Quarto (12). } 2-
1234. ——— Charles Emanuel of Savoy. Christian IV. of Denmark. Gonzalvo de Cordova. Maurice of Nassau. Prince of Orange. Colored, etc., etc. Old copper plates. Quarto (10). } 2-

- 2 { 1235. PORTRAITS. Gustav Adolf, Ambrose Spinola, Archduke Albert, Bernard of Saxe-Weimar, etc. *Old copper plates.* Quarto (10).
1236. ——— Philip IV. of Spain. Tilly. Wallenstein. Ferdinand III., etc. *Old copper plates.* Quarto (10).
- 1- 1237. POSSELWHITE. Le Nid aux Secrets and L'Oracle des Champs. Both after Vidal. In frames.
- 2- 1238. RACHEL AS PHÈDRE. Heliograph after a photograph. In gilt frame.
- 2- 1239. RAIMONDI AND TOSCHI. S. Tommaso Apostolo. Terzo Pennacchio dello Cupola del Duomo, after Correggio. Black and gilt frame.
- 11- 1240. RAMBERG AND SUSAN OSMUND. Ramberg del. Robt. Marcuard scu. 1786. Circle. Printed in red. Full margins. Framed. Folio.
- 1- 1241. RECAMIER (MME.). F. Gérard del. et sculp. 1858. Mlle. Georges (Weymer). Norman after Gérard. Leonora Gonzago. 2 *old copper plates, and another.* (5).
- 9- 1242. REYNOLDS (SIR JOSHUA). Kildare, Emily Countess of.—Mezzotint. J. Reynolds, pinxt. J. McArdell fecit. The title has been cut off. Framed. Chaloner Smith, p. 876. Folio.
- 5- 1243. RICHARD. François I. et Marguerite de Navarre. "Souvent Femme Varie, etc." Desnoyers sculp. après Richard. Framed. Folio.
- 10- 1244. RIFFAUT (ADOLPHE P.). Un petit souper du Régent (1720), after Émile Wattier (1847). In gilt frame.
- 1- 1245. RIYALL (F.). Two hunting scenes after Rich. Ansdell; dogs with game. In frames.

1246. ROLLET. Florence au 15ième siècle, after A. Gendron. In a frame.
1247. ROSASPINA (FRANCESCO). Festeggiamento degli Amori, per la rapita Proserpina, after F. Albani. Oval, in gilt frame.
1248. ROSENTHAL. The Stork's Visit. *Engraved by F. Ludy after A. Rosenthal.* India proofs in portfolio. Folio (3).
1249. ROSSI (LUCIUS). L'Indiscret and L'Orage. Photographures (Goupil) in colors. Folio (2).
1250. ROUKE (W.). Boy and Dog and Girl Building a Card House, both after W. Hamilton. Ovals, printed in colors, in gilt frames. (2).
1251. SCHEFFER (ARY). Christ and Saint John. *Engraved by Rousseaux after Ary Scheffer.* India proof before inscription. Folio.
1252. ——— The Entombment. *Engraved by Keller after Ary Scheffer.* 1855. India proof. Spasimo di Sicilia, by W. Holl after Raphael. Folio (2).
1253. ——— Mignon et son Père. Mignon regrettant la Patrie. Mignon aspirant au Ciel. *Engraved by Alph. François and Aristide Louis after Ary Scheffer.* Folio (3).
1254. ——— Françoise de Rimini. *Engraved by Calamatta after Ary Scheffer.* Proof. Framed. Folio.
1255. SCHRADER. The Plot to Poison the Emperor Frederick II. prevented by his Daughter. *Engraved by Steifensand after Schrader.* India proof before inscription. Folio.

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- 1- 1256. SIGNOL. Jésus Christ et la Femme Adultère. Gravé par Martinet après Signol. India proof. Folio.
- 6- 1257. STEINLA (MORITZ M.). Sistine Madonna, after Raphael. In gilt frame.
- 8- 1258. STRANGE (ROBERT). Charles, Prince of Wales, James, Duke of York, and Princess Mary, children of Charles I., after Van Dyck. In gilt frame.
- 1- 1259. STUBBS (G. T.). Master Thornhill and his dog, after Cosway. Printed in colors. In gilt frame.
- 2- 1260. SURUGUE. A pair of fine old engravings, female heads, after Correggio and Rembrandt. *Engraved by Surugue*. 1719. Small folio (2).
- 5- 1261. THEÂTRE (DÉCORATIONS DE). Lithographs in colors, by Eug. Cicéri after Nolau and Rubé. Includes La Juive, Robert le Diable, etc. Oblong folio (12).
- 22- 1262. TOMKINS (PELTRO WILLIAM). Affection and Innocence. After Bartolozzi. 1785. Printed in red. Full margins, brilliant impression. Framed. Oblong folio.
- 12- 1263. ——— The Enchanted Lady (Milton's Comus), after Harding, and Companion, Fidele's Tomb, engraved by Delatre. Printed in red. Oblong large quarto (2).
- 16- 1264. ——— Florizel and Perdita. After Harding. 1782. A beautiful proof before letters. Printed in red. Framed. Folio.
- 8- 1265. ——— A Girl of Modena and A Girl of the Forest of Snowden. After Bunbury. 1785. Beautifully printed in red. Ovals. Quarto (2).
- 22- 1266. ——— Hobbinol and Ganderetta. After Gainsborough. Fine impression, printed in brown, but lacks lower margin and inscription. Folio. Framed.

1267. TOSCHI. S. Agata after Parmigianino. Folio.
1268. TOSCHI (PAOLO). Camera di S. Paolo No. 3. Folio.
1269. ——— Camera di S. Paolo No. 7. Folio.
1270. ——— Camera di S. Paolo, No. 9. Folio.
1271. ——— Camera di S. Paolo, No. 10. Folio.
1272. ——— Camera di S. Paolo, No. 11. Folio.
1273. ——— Camera di S. Paolo, No. 14. Folio.
1274. ——— Cupola di S. Giovanni. Secondo gruppo di  
Apostoli. After Correggio. Oblong folio.
1275. ——— Cupola di S. Giovanni. Terzo Gruppo di  
Apostoli. After Correggio. Oblong folio.
1276. ——— Cupola di S. Giovanni. Quarto gruppo di  
Apostoli. After Correggio. Oblong folio.
1277. ——— Due Diaconi. After Parmigianino. Folio.
1278. ——— L'Incoronata. After Correggio. Proof.  
Oblong folio.
1279. ——— Joannes Evangelista. In S. Giovanni: sulla  
porta della chiesa al chiostro. After Correggio.  
Oblong folio.
1280. ——— S. Giovanni Vangelista e S. Agostino. Primo  
Penacchio della Cupola di S. Giovanni. After Correggio.  
Oblong folio.
1281. ——— S. Matteo Evangelista e S. Gerolamo. Secondo  
Pennachio della Cupola di S. Giovanni. After Correggio.  
Oblong folio.

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1282. TOSCHI (PAOLO). S. Marco Evangelista e S. Gregorio. Terzo Pennachio della Cupola di S. Giovanni. After Correggio. Oblong folio.
1283. ——— S. Luca Evangelista e S. Ambrogio. Quarto Pennachio della Cupola di S. Giovanni. After Correggio. Artist's signed presentation proof. Oblong folio.
- 6- 1284. ——— Four of Sistine series. In gilt frames.
- 7- 1285. ——— Gruppo di Putti copiati dalla tazza del coro di S. Giovanni Evangelista in Parma, &c., after Correggio. In frames. (2).
- 1- 1286. TRUTH. From Palmer's statue. *Engraved by Artlett.* Proof before letters. L'Affût, by Levasseur after Van Muyden and another. Folio (3).
- 8- 1287. VAN DYCK (SIR ANTHONY). Charles I. *Engraved by Mandel,* after Van Dyck. India proof. Folio.
- 7- 1288. ——— LE CHRIST sur les Genoux de la Vierge. Gravé par Franck après Van Dyck. Proof before inscription. Folio.
- 1- 1289. VAN SCHUPPEN. Jerome Bignon, Eustace le Sœur and Louis Thomassin, by Van Schuppen. Colbert, Jean Baptiste, by Lubin. Small folio (4).
- 10 50 1290. VENDRAMINI (GIOVANNI). Power of Love, and Power of Beauty, both after D. Pilligrini. Oval, printed in bistre, in gilt frames.
- 3- 1291. VESTAL VIRGIN. *Engraved in stipple in style of Bartolozzi.* Proof before all letters. Folio.
- 7- 1292. VICTORIA (QUEEN). In her Ninth Year in her Pony Phaëton. Lithograph, 1829, also as a child, and portraits of Prince of Wales and Princess Royal. (3).

1293. VICTORIA (PRINCESS ROYAL). Mezzotint. *Engraved by S. Cousins after F. Winterhalter.* Published by Colnaghi, 1858. Folio. 6-
1294. VINCI (LEONARDO DA). Mona Lisa—(La Joconde). Gravé par A. Fauchery après da Vinci. India proof before inscription. A perfect specimen. Folio. Framed. 21-
1295. VOLUPTÉ ET DÉVOUEMENT, after Van Lierus. L'Oubli des Douleurs, after Gallait. Lithograph folio (2). 1-
1296. WARD (WILLIAM). The Disaster. Mezzotint. *Engraved by W. Ward after F. Wheatley.* Published July 26, 1789. Lady and young girl in distress at seeing a cat running off with the canary. Fine impression, full margins. Chaloner Smith, p. 1487. Large folio. Framed. 47<sup>50</sup>
1297. ——— Lucy of Leinster. After Ward. Oval, printed in bistre, in frame. 50-
1298. WASHINGTON. *Engraved by William E. Marshall, 1862, after Gilbert Stuart.* And Design of the Washington National Monument, with Stuart portrait. Lith. Hoen & Co., Baltimore, 1846. Folio (2). 5-
1299. WEBER (FRÉDÉRIC). Elisabeth, after Fr. Winterhalter. In gilt frame. 4-
1300. WELLINGTON (DUKE OF). Mezzotint. H. T. Ryall, sculptor. 1841. After Briggs. Three-quarter length; proof before title, on India paper. Folio. 4-

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1301. WHEATLEY. All that of Love can be expressed, etc.  
*Engraved by R. Stanier, 1788, after F. Wheatley. Oval.*  
Printed in brown. (Mrs. Wheatley.) Framed.  
Oblong small folio.

4-

1302. — Cowslip and Lingo. F. Wheatley pinxit. I. M.  
Delattre, sculptor. 1789. Circle. Printed in brown.  
Proof before inscription. Creased. Folio.

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1303. WOODMAN (R.). Sir Thomas Moore, from an enamel,  
by Holbein. India proof, in gilt frame.

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1304. UNKNOWN. Two heads of women. Beatrice and  
Laura.

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1305. Jazet. Greek Scene, after Dom. Papety. Proof before  
letter. In gilt frame.

1306. — Greek Water Scene (Homer), after Ch. Gleyre.  
Proof before letters, in gilt frame.

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1307. — L'Ange Gabriel. In gilt frame.

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1308. BIRDS, in natural feathers, with painted background.  
A pair. Gilt frames.

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1309. — Another pair.

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1310. — Another pair.

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1311. — Peacock. Framed.

12-

1312. — Flamingo. Framed.

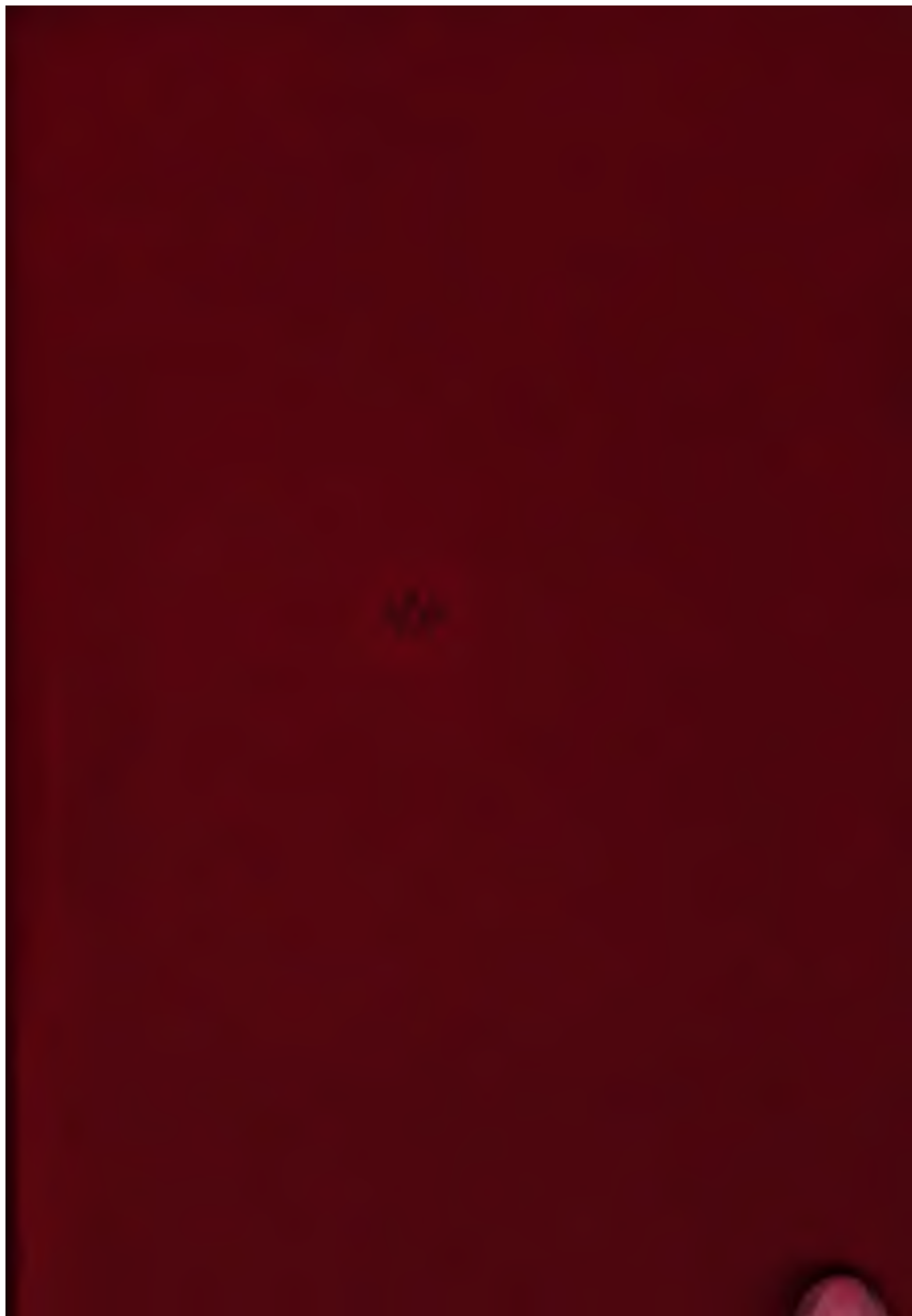
1313. PAINTED PANELS from Frescoes. (4.)  
1314. PAINTING. Afternoon Tea. By C. Ferrere.  
1315. ——— Mother and Children.  
1316. ——— Fishermen. By Kappis of Munich. 1872.

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AMERICAN ART ASSOCIATION,  
MANAGERS.

THOMAS E. KIRBY,  
AUCTIONEER.

212



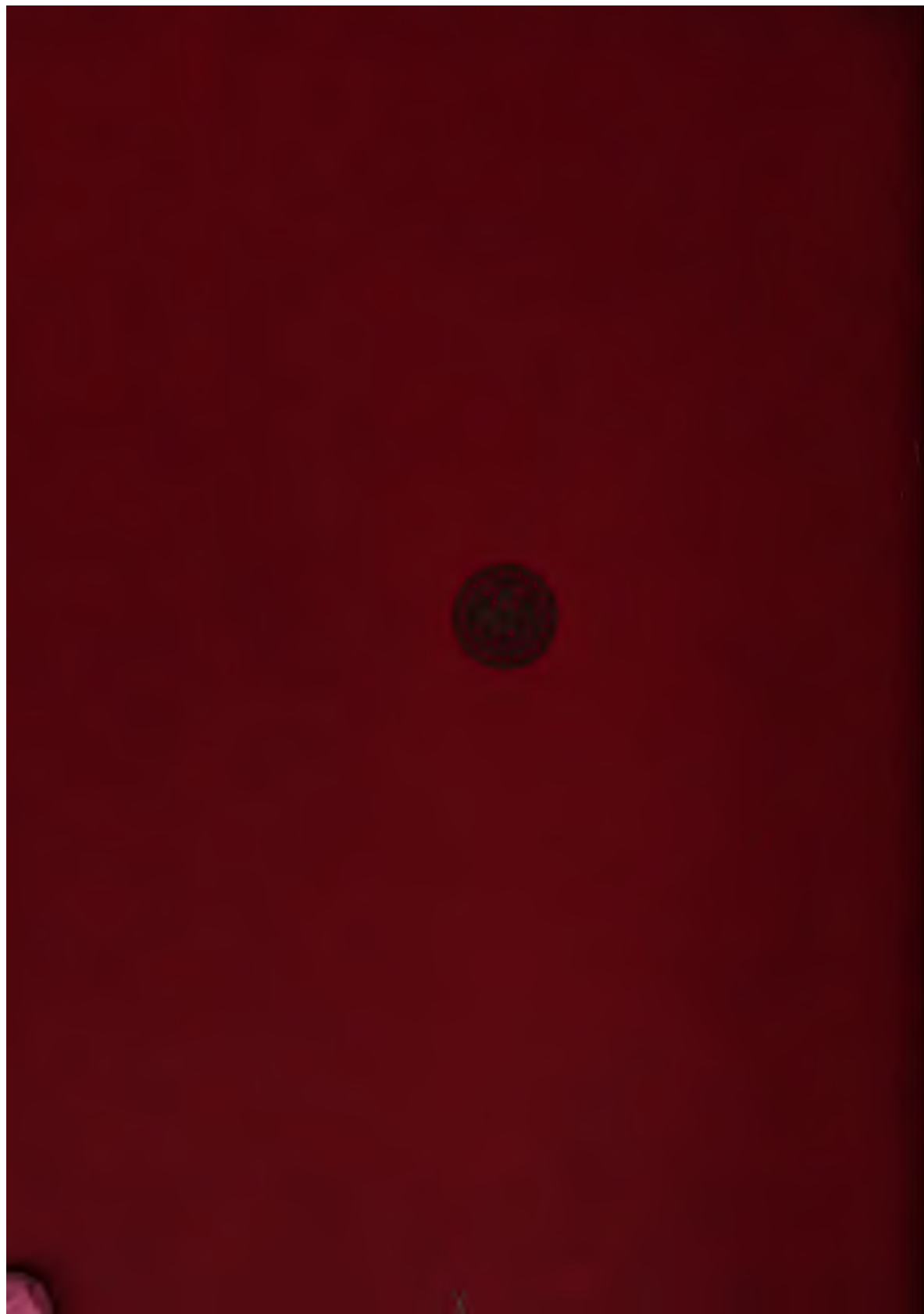


The first of these is the fact that the system is not in a steady state. The system is in a state of flux, and the variables are changing. This is a dynamic system, and the variables are interdependent. The second is the fact that the system is not linear. The relationships between the variables are non-linear, and the system is subject to feedback loops. The third is the fact that the system is not deterministic. The system is subject to random fluctuations, and the outcomes are uncertain. The fourth is the fact that the system is not isolated. The system is open to external influences, and the boundaries are fuzzy. The fifth is the fact that the system is not homogeneous. The system is composed of different parts, and the parts are not identical. The sixth is the fact that the system is not static. The system is in a state of constant change, and the variables are always moving. The seventh is the fact that the system is not simple. The system is complex, and the relationships between the variables are intricate. The eighth is the fact that the system is not predictable. The system is subject to uncertainty, and the outcomes are not certain. The ninth is the fact that the system is not controllable. The system is subject to external influences, and the outcomes are not under our control. The tenth is the fact that the system is not measurable. The system is subject to uncertainty, and the outcomes are not certain.

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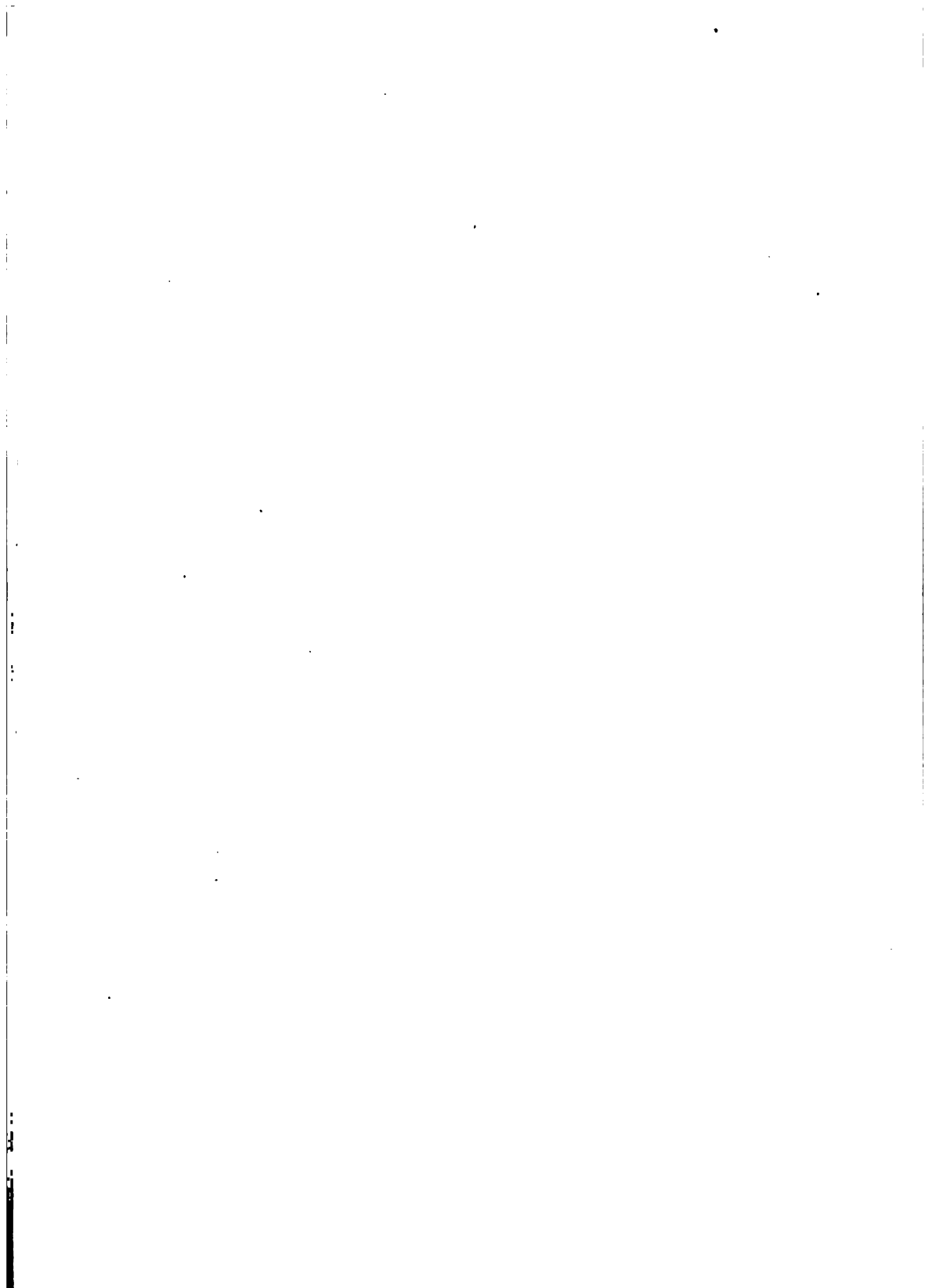
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